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Art News.

BOSTON NOTES.

The new American Art Gallery in Boston promises to prove a complete success, if internal disagreements can be kept down. About sixty artists have banded together in this gallery on the co-operative principle. Dealers were inclined to laugh at the endeavor when the scheme was first proposed and the hall in the studio building secured; but the support has been generous and complete thus far, and there seems little doubt of the end being accomplished, which is to gain for home work a proper recognition, and secure for its exhibition a place where it may not be subject to the prejudices in favor of foreign productions. Through the manager, the Gallery has published a card disclaiming any desire to "make war," or "run opposition." The declaration asserts that the Gallery will attend strictly to its own business, and suggests the propriety of others doing the same.

At the regular semi-annual meeting of the Boston Crayon Club the various reports were of a most satisfactory nature, showing perfect harmony and prosperity. The membership has increased more than three-fold since the previous meeting. The drawing school is well attended, and the finances are in a prosperous condition. Boston artists are paying much more attention to crayon drawing and water color painting than formerly. The water color department in the Art Club exhibition was one of the finest displays that has ever been made by the members of the profession in Boston. Several admirable studies were presented, and a few productions that would rank well with the most successful and elaborate work in the country.

The last of the collection of pictures by the late Wm. M. Hunt, sixty-six oil paintings and one hundred drawings, that passed unsold through the various exhibitions, were disposed of at auction on the 3d of February. The catalogue alone was an interesting relic to those who could not afford a more expensive souvenir. It was prepared in a most artistic manner, and supplied with extracts from the late artist's famous "Art Talks." In six Sunday afternoons that this collection was exhibited in the Art Museum, the number of visitors aggregated over 12,000, a marked evidence of the esteem in which the artist was held by his fellow citizens.

John Sellinger, the artist, who has lately returned from study in Munich, and taken a high position among the painters of Boston, has received the commission to execute the portrait of the late president of Brown University. This was among the orders that Mr. Hunt left unfilled at his death.

William Willard has completed a portrait of Mr. Hunt, which is much admired.—Otis Weber is completing "The Reception of General Grant in San Francisco," from studies made upon the spot.—Auction sales have not been frequent in Boston during the winter, and, with a very few exceptions, those who have made the attempt have found them unusually unsuccessful. Private sales of works of art have been more frequent, and at better prices in consequence.—George L. Brown has sailed at last for Italy. His intention is to make his stay a long one.—The Boston Art Museum has received a valuable donation from Edward Atkins, in the shape of two hundred statuettes, representing the different classes of India.

BALTIMORE NOTES.

The event in Baltimore art circles during February was Myers & Hedian's exhibition of paintings in the large new gallery of the firm on North Charles Street. Among the artists represented were A. Quartley and J. G. Brown. The latter's fine little study, "Open Your Mouth and Shut Your Eyes," was one of the most pleasing of the smaller pictures. A. W. Thompson's bold work, "Mount Monadnock," held a prominent position, and Quartley's "Evening at Narragansett" seemed a fitting companion piece.

Workmen are busily engaged at the Peabody Institute art gallery in Baltimore, putting in position the frieze of the Parthenon and other plaster works from Europe. The difficulty of the work of placing the frieze around the room makes it slow, and it is probable that the gallery will not be open for public inspection until next fall. A second consignment of casts of antiques is now on the way from Rome, having been shipped by a sailing vessel from Leghorn.

Mr. Way, a well-known Baltimore artist, has lately received a number of orders for his fruit works. Some houses in New York city have been negotiating with him for paintings of grapes, which are his specialty.

Prof. W. E. Griffis, of Schenectady, N. Y., gave in January a series of lectures at the Peabody Institute, in Baltimore, on "Ceramic Art in Japan," which were among the most interesting of those given there the present season. The origin of pottery as an art in Japan, he said, dated back to 32 B.C. It was the ancient custom of the Japanese, at the death of men of the highest rank, to bury with them their immediate attendants, placing them in a circle around their chief. The substitution of clay figures for these attendants in the burial service gave rise to pottery as an art, and the oldest specimens of Japanese art are found in these graves, which are occasionally opened by anti-

quarians. The potter's wheel came into use about the eighth century, and by means of it articles assumed a more artistic form. More than any other nation, the Japanese have succeeded in fixing by fire on clay a vast variety of brilliant colors. The lecturer showed by stereopticon pictures the mixing of clay and moulding of pieces, the baking process, and the painting and gilding. One of the features of the lectures was the reading of a poem translated from the characters found on a heathen goblet.

A committee of the Board of Managers of the Maryland Institute, in Baltimore, lately visited New York, Boston, and Philadelphia, to obtain information to guide in the contemplated reorganization of the Maryland Institute Schools of Art and Design. They have reported the workings of the different institutions visited, and recommend that the Institute schools be reorganized, with a view to expanding their present operations, and making them part of a general system of art instruction in the public schools. The Board of Managers is also advised to ask the municipal authorities to establish a Museum of Industrial Art in connection with the Art Schools of the Institute. This is designed to be similar to those of South Kensington and Philadelphia, in which specimens of industrial art work of every kind are collected for the instruction of the general public as well as of students.

The Wednesday Club, a social and dramatic organization, composed of ladies and gentlemen moving in the first circles of Baltimore society, has just completed and furnished a handsome new building. Dr. A. J. Volk has presented to the club a beautiful black walnut mantel-piece carved by himself. The pilasters supporting the shelf are in high relief, emblems of music, art, and the drama forming an entanglement of instruments and artists' tools. The capital of each pilaster is a mask, of comedy on one side, and of tragedy on the other. There are also caricature figures of monkeys and an owl, the whole surmounted by an elk's head with real antlers.

A movement is on foot in Baltimore to erect a statue to the late Johns Hopkins, founder of the Johns Hopkins University and Hospital, to cost \$20,000. It is probable that E. Keyser, a young Baltimore artist, will be the sculptor.

FOREIGN NOTES.

A. H. Church, who possesses considerable attainments as an artist, and enjoys a high scientific reputation, has been chosen chemical professor by the English Royal Academy.

The list of donors to the "votive church" erected at Vienna in commemoration of the escape of the Emperor Francis Joseph from assassination in February, 1853, is a curious study. The proud names of members of the imperial family, of great princes and princesses, of the great towns of the empire, are jostled by those of the humblest institutions and of yet humbler people. Eleven archduchesses present an altar of cedar of Lebanon in honor of the silver wedding of the emperor and empress; the ex-khedive sends 1715 cubic feet of Egyptian marble; the Sheikh of Eden offers through the Patriarch of the Maronites twenty-two posts of cedar wood; and then appears Theresia Seupper with a bit of needlework, and Franz Privorsky, spurmaker, with an iron cross.

Art Publications.

ARTISTS OF THE NINETEENTH CENTURY AND THEIR WORKS. A Handbook containing Two Thousand and Fifty Biographical Sketches. By CLARA ERSKINE CLEMENT and LAURENCE HUTTON. Boston: Houghton, Osgood & Co. 2 vols. There are few books of reference to which the reviewer can, after a rigid scrutiny, award such a full meed of praise as to that before us. We have tested its accuracy and completeness in many ways, and are prepared to say that it is the most valuable book of its kind, in the English language at least. In England it is already as much a standard work as it has become in the United States, where it originated. The difficulties the editors necessarily encountered in collecting the information it contains must have been enormous. Here are more than two thousand biographies, the materials for which had to be gathered for the most part from journals, magazines, and reviews, and in hundreds of cases it was found necessary to communicate with the artists themselves for the purpose of getting accurate information. Many artists who received letters and circulars did not reply to them. The short criticisms of the principal artists following the biographies are particularly valuable, from the fact that they are drawn from various sources, and are evidently free from bias so far as the editors are concerned. Sometimes the estimates formed of the artist's works in these notices are contradictory, but that perhaps adds to their value as an expression of contemporary opinion. Admirably arranged indexes and a concise account of all the principal academies and art institutions in this country and in Europe further enhance the value of the work, which, being published at a moderate cost, should be owned by every art club, if not every art student, in the country.

THE ART JOURNAL for February has, among other interesting articles, a pleasantly written sketch of "Artist-Life in New York," by John Moran. Lucy H. Hooper writes about "The Second Exhibition of the French Water-Color Society." Mr. H. Bolton Jones, of Baltimore, is the American

painter selected for notice, and illustrations of two of his works have been skillfully cut in wood by Mr. Gibson. The publishers begin the series of prize designs for art manufacture announced in the prospectus for 1880. So far they are all English. They include designs for a chalice, a race cup, a lace curtain, a lace lappet end, a gas bracket, and a book-cover. The steel engravings of the number are: "The Confessional," by W. Schmidt, after the clever painting by the younger Kaulbach; "The Harvest of the Sea," by T. Brown, after G. Clausen, and "The City Belle," by F. Holl, after J. H. S. Mann. A plaque design and a fan design are given for decorative art students.

THE AMERICAN ART REVIEW for January comes to hand late, by reason of the destruction of two of the illustrations in the recent great fire in Boston. The etched "Portrait of Mrs. Adams" has been replaced, the second edition having been printed by Messrs. Kimmel & Voigt for the publishers, Messrs. Estes & Lauriat. It is announced that the proofs on Japanese paper, before lettering, have all been burned. There is much to admire in the etching, the face of the lady being full of life and character, and the drapery generally is good. The modeling of the hands, however, leaves much to be desired, that of the right hand especially being weak and unsatisfactory. The striking etching of the number is "The Devil's Way, Algiers," by Stephen J. Ferris, of Philadelphia, being an excellent example of this clever artist. It is strongly drawn, rich in color, and effective in chiaroscuro. To attain his results Mr. Ferris does not hesitate to employ means not recognized by the best etchers as legitimate, and in the work under consideration the traces of the roulette wheel and the stipple are very noticeable in the group of figures to the left of the picture. The best etching of Mr. Ferris that we have seen is his "Fortuny Dead," taken from his own painting. The plate was bought a bargain by Mr. Edward H. Coates, of Philadelphia, who we hope will make it better known than it is to art amateurs. The original woodcuts of this number of The American Art Review are by Linton, Kruehl, and Andrew. They are largely devoted to the illustration of the continued article on the late William M. Hunt. Dr. Koehler writes the notice of Ferris; S. G. W. Benjamin discourses on "Tendencies of Art in America," and Charles C. Perkins continues his paper on Olympia.

CHINA PAINTING IN AMERICA. By CAMILLE PITON. Second and Third Parts, with folio album of plates. New York: John Wiley & Sons. The concluding part of this work is no less valuable than the first volume, which we noticed some months ago. The album contains, among other attractive plates, a landscape plaque, entitled "The Old Mill," and a very pretty arrangement of a girl's face for a plaque, entitled "Printemps."

The most notable etching in The Portfolio for January, which we received from Mr. J. W. Bouton too late for notice in our last issue, is Armand Durand's reproduction in fac-simile of Rembrandt's famous portrait of Johannes Wtenbogaardus. There is a remarkable fascination about the face, which actually seems to live. It used to be thought that correct shading and modeling were impossible in etching. One who looks for a few minutes at this portrait may well wonder how such an unreasonable prejudice could have successfully combated the evidence of such striking demonstration to the contrary as is afforded by such a work as this.

Persons who do not care to pay \$32 a year to subscribe for L'Art, the king of art journals, may now buy the abridged work, minus the etchings, for about a fifth of that price. It is called "Musée Artistique et Littéraire," and is published in two half yearly parts in convenient form for binding. We have received through Mr. J. W. Bouton, the New York agent, the "Musée" for 1879, and like it so well that we hasten to give our readers—many of whom must long have been wishing for such a work—the opportunity of obtaining it.

One of the most superb art works of the time is in preparation by A. Quantin, the Paris publisher, successor to the well-known printer, Claye. He is to bring out a complete set of the etched works of Rembrandt, numbering the entire 356 pieces, to be described in Charles Blanc's catalogue of Rembrandt's works. The plates will include twenty-two unique pieces, unknown to collectors, and hitherto undescribed. The work is to be printed "de luxe," and there is to be an edition of only 500 copies. J. W. Bouton has secured a liberal supply for the American market.

COMEDIES FOR AMATEUR ACTING, edited, with a prefatory note on private theatricals, by Mr. J. BRANDER MATTHEWS, is issued as one of Appleton's "New Handy-Volume Series." There are six plays, written by Mr. Matthews, H. C. Bunner, the clever editor of "Puck;" Julian Magnus, A. H. Oakes, and Arthur Penn. We commend them to the notice of projectors of amateur theatricals.

UARDA. A Romance of Ancient Egypt. By GEORGE EBERS. From the German, by Clara Bell. 2 vols. New York: Wm. S. Gottsberger.

THE GREAT ARTISTS SERIES. Figure Painters of Holland. By LORD RONALD GOWER. Leonardo Da Vinci. By JEAN PAUL RICHTER. New York: Scribner & Welford.

THE STONES OF VENICE. Introductory Chapters and Local Indices printed separately for the use of travellers. By JOHN RUSKIN. Vol. I. New York: John Wiley & Sons.